

MONTE CARLO, TOO, IS A FASHION SCHOOL



This dance frock, of white taffeta, caught together at the sides with roses, has a navy blue tulle underskirt and bodice, embroidered in red about its upper edge. The silver ribbon belt is faced with red.

Gray saïre silk is combined in this afternoon frock with matching Georgette. The embroidered pieces, held in place by a belt modification, are in parrot green, old blue and purple.

Afternoon frock of pale gray taffeta and rose figured French blue Pompadour silk. Collar, cuffs, pockets and skirt drapings are faced with plain blue, and cream colored Georgette completes bodice and sleeves.

If there had been any attempt at symmetry in this evening frock of Nile green taffeta and silver lace its one sleeve and its train, both on the left, would have spoiled the effect. But there wasn't—so they didn't.

Blue goes well with purple, if the right shades are used. And they are in this sport dress of old blue linen, with purple soutache braiding and tie to match. The pockets, despite their size, are "not for use."

And Its Teachers Are the Very Couturiers That Paris Knows and Worships, Among Them Paquin and Jenny, Who Have Launched Particularly Successful Models at the Resort This Year.

Monte Carlo, March 14, 1916.

THE morning stroll on the lovely terrace that overlooks the old port and a wide expanse of blue sea is more interesting now than of old, when the crowd that loitered along the wide walks was composed largely of those who came to survey with curious eyes some of the great ones of the earth who might or might not be beautifully gowned. Now, because the crowd has so diminished pretty costumes stand out effectively accented in wider spaces by trees and flowers and backed by the elaborate façade of the Casino.

Yesterday I saw a tall, gray-haired, but young, English woman, who occupies nearly all the year a delightful villa here, in a redingote costume of pale beige colored cloth. The two big buttons that marked a high back waist line were embroidered in darker shades, the short, square revers were faced to match and smaller buttons ornamented the large, square hip pockets. The open space in front left by the high Directoire collar was filled by a cravat with a wide looped bow of soft, unstarched white mull. It was a perfect reproduction of the veritable model of the past. A useful garment, for while in this instance

it was worn with a skirt of the same material it is equally desirable, and a bit more unusual, when made of silk and worn with a skirt of thin material and of a different color.

After the long reign of black and dark blue costumes for street wear it is pleasant to see tailors of pale gray, beige, taupe and of the pretty gray and white checked stuffs enlivened by a touch of gay color. This usually appears in a bias fold that peeps below the hem of the skirt and edges the collar and sleeves, and sometimes the color will be combined with black patent leather in an elaborate belt on the short flaring coat.

Much dull red appears in morning costumes. I have seen the new Paquin decoration of straw braid in shining black applied to a costume of Bordeaux red serge. On the skirt it formed a deep latticed border, but on the coat it showed simply in the single line that followed all the edges. A wide collar of stiffened white pique finished the neck, and there were straight inner cuffs of the pique that showed only an inch or so below the edge of the small coat sleeves. The finish of pique collar and cuffs is particularly fitted to practical street gowning. The lighter decoration of embroidered white linen or muslin is more suited to afternoon gowning. It is seen then on nearly everything.

On the tennis courts are worn swagger lit-

tle costumes of coarse, white woollen stuff, trimmed with collars, cuffs and looped sashes of jersey cloth striped in colors. The hat, or little cap, is made of the striped material, and often one sees a wrist bag of it. All-white trimmings on tailored costumes of dark silk or cloth are quite universal. To be perfectly correct the hat should match the dress in color.

Checked and fine striped silk voiles and soft taffetas, striped or checked, are well combined with plain colored silk or with fine broadcloth. An odd fancy this, but fetching. The cloth is used in a wide border on the skirt or in circular bands about four inches wide that give the effect of wide tucks. And I have seen one wide band inset on a skirt of thin stuff

at the height of the knees. On the waist the cloth is used for a wide wrinkled belt, a bertha collar and deep cuffs to the full sleeves. A waist of this sort is generally made full but straight and with a long deep shoulder line that compels a small armhole.

Such dresses are in direct contrast to taffeta frocks, all outstanding with many puffs, ruffles and pinked frills. As the season advances these trimmings are used more on long taffeta coats for evening wear than on dresses. The Paquin and Jenny groups, made of black taffeta with gracefully full skirts, close waists and big sleeves, have had an enormous success at Monte Carlo. And pretty enough are little tea time toilettes of white, or palest tinted skirts topped by a quaint little jacket of col-

Dull Red Appears Frequently in Morning Costumes, with Shiny, Black Straw Braid Trimming; French Blue and Pale Gray Taffeta Makes One of the Smartest Afternoon Frocks.

ored taffeta. The length is the important characteristic of it. In any case it may not be much below the waist, though it may point a little below that in the back, while it rounds short toward the front to barely touch edges on the bust. Another shape is made quite straight, and the slight fullness is confined to the belt line by a thick cord run through a shirring. A third is shaped on the lines of a loose, plain waist that is buttoned once at the waist line; below this a four-inch basque is slashed into squares.

At a charity concert a few days ago a charming Parisienne, who distributed the program, wore a delightful skirt of gray taffeta looped high on the hips and a tight bodice made of gray serge.

At a dinner at the Hotel de Paris and at the opera are worn simple little dresses of faintly flowered taffeta quite untrimmed except for the neck and sleeve finish of sheer white embroidered batiste. Often a lace petticoat comes into view on one side, for several inches, revealed by the lift of the skirt there. Sometimes this one-sided distension is balanced by a big looped sash tied just over the opposite hip.

There is much lace used on evening dresses, and the beauty of it is enhanced by a liberal use of runnings of gold and silver threads. A dress of cream colored net hung over rose satin is embroidered irregularly all over the skirt to the height of the knees. The little waist is quite covered with it, but the sleeves—tiny puffs—are of plain net. A narrow band of gold galon follows the upper line of the waist in the new curve, high in the back and front, then dropping low to leave the top of the shoulder exposed. This line, which was launched by Poiret, is distinctly enticing.

Doucet and Worth evening gowns have waists cut straight across the shoulders after the fashion of fifty years ago. A wide fall of rich lace, or a bertha of embroidered tulle, finishes the neck, and a wide ribbon belt or sash circles the round waist. This tops a full skirt, made of straight breadths, that is gathered thickly to the belt. At one side it is lifted a little above a lace petticoat by a cluster of red roses.

To sustain the weight of these full skirts something is necessary, but there is no universal method like that employed when full-skirted toilettes were last in vogue. Each house has its own method of distending the skirts. At the Maison Paquin the nearest approach to a "hooped" skirt is seen; but that is not supplied with every costume, and many tailored costumes have only a slightly stiffened band placed inside the hem. The little skirt of white net run with three supple bones set at regular intervals apart is used only with dresses of soft stuffs. Under one Worth costume I have seen worn a well gored and carefully hung petticoat of fine white cotton cloth,

well starched—all quite after the old manner. Buloz uses a knee long petticoat of stiffened haircloth, which holds out the breadths of the skirts only to that point; below it the fullest "slinks" inward. The question of crinolines seems to have lost all significance owing to the different opinions regarding it at the different houses. All skirts are much less full than those of last season.

The skirts of some new silk dresses are widened toward the hems by successive pullings, set on with a ruffled heading, to end in a wide flounce that flares immensely about the ankles.

With Parisiennes the favorite afternoon dress is made of taffeta or silk voile on the simplest lines of a plain, full skirt, close waist, well belted or sashed—this may be as elaborately conceived as one likes—long sleeves, big puffed either at the shoulder or at the elbow, and all finished by the dainty ornamentation of white muslin neck and sleeve frills.

When warm weather comes this long, much frilled taffeta garment will be the natural complement to dresses of old-fashioned book muslin, flowered lawn and of the new Rodier summer materials, thinnest and finest of cotton voiles, embroidered in a sketchy design in gay colors.

French blue and pale gray is one of the successful combinations of colors that was launched at the last opening. This lovely blue is the decorative note of a dress of pale gray silk, with a straight, full skirt lifted on each side into a small puff. From inside the hem falls a two-inch frill of fine white lace. The blue is confined to the lining of the high-turned over collar and to a wide, soft belt that narrows to the back and ties there into a soft looped bow with flippant ends.

M. A. F.

A City Club Potpourri.

"Erie Genesee—Amalgamated—still buying one hundred shares—no, I prefer bonds!"

It was a group in one corner of the Woman's City Club, a group of alert, well-dressed, prosperous looking bondwomen, talking shop over their after luncheon smoke. Man-talk it sounded like, crisp, quick, often shot with a humorous light, then back again to intricate sounding financial topics.

"Bull—market depression—perfectly safe bet—steel—I sold him one thousand and he was so scared of a woman's judgment he sold right away at the same price! Bear—yes, Erie!"

Then: "Oh," broke in a puzzled little woman from her big chair, "you impress me so! Why can't I talk about Erie, Genesee and things? Girls, let's talk something else, please. Clothes, for instance!"

All right, clothes then. But not ordinary clothes. "We ought to have comfortable lounging things for this blessed club. Turkish trousers, eh?"

"Oh, no, I love my petticoats! Really, let's have just skirts that won't muss."

"Oh, dear, wouldn't we be sights if we really dressed as we feel like dressing? Bloomers, and trousers and middies and tennis shoes. I say it's a blessing we aren't allowed to by the law and order of things. There's Bess over there, neat and nifty in her tailored suit and turban. Can't you see her in Turkish trousers?"

One little woman had been to luncheon as a guest and was much taken by the surroundings of the club.

"You must join, my dear," they were urging her, "the idea of being a magazine editor and not belonging to the City Club. Anyway, the view ought to fetch you if civic interest doesn't. Come over here and look at it."

She looked and approved and hesitated.

"Can one?"

"Oh, yes, you can bring men here," interposed one of her most intimate friends knowingly.

"Then I'll join," came the answer.

"She loves her husband," they chorused.



Flannel, rose and white combined with plain white makes a likable sport dress, and big blue tassels at the sides of the belt add to its attractiveness. The hat, matching, is rose-lined and rose and white spotted.

I give to the interior of your Summer home a distinctive charm, add one or more of these beautiful

CHINESE PORCELAIN LAMPS

with embroidered shades, assembled here in great variety. Selection is easy. Each lamp suggesting its particular place in your home by its coloring, form and design; its cheerfulness, dignity or quaintness.

Edward I. Farmer
Chinese Antiques and Interiors
6 West Fifty-sixth Street, New York